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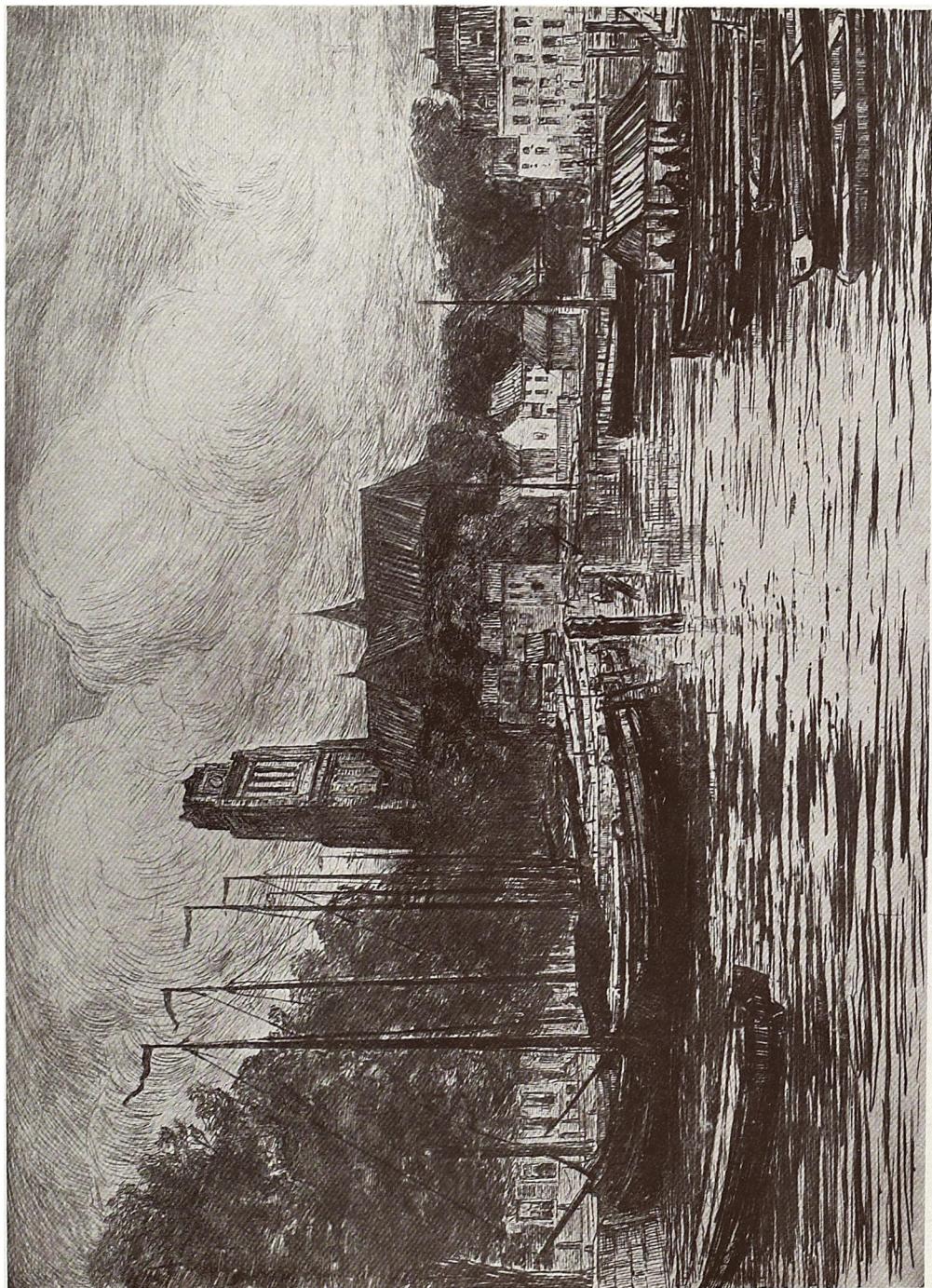
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CATHEDRAL OF DORDRECHT
By Charles Storm van Gravesande



GALLERY OF ETCHINGS
Plate Fifteen

BRUSH AND PENCIL

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EVOLUTION OF A PICTURE—A CHAPTER ON STUDIES

Many people who consider themselves well informed upon matters of art have but the vaguest conceptions of the way in which a picture is made. An artist does not sit down with palette, brushes, and canvas and dash off a picture when an inspiration seizes him. A sketch may be made in this way for the mere pleasure of doing it, or in order that the data which are thus secured may be preserved for future use, but the process of making a picture is longer and much more elaborate.

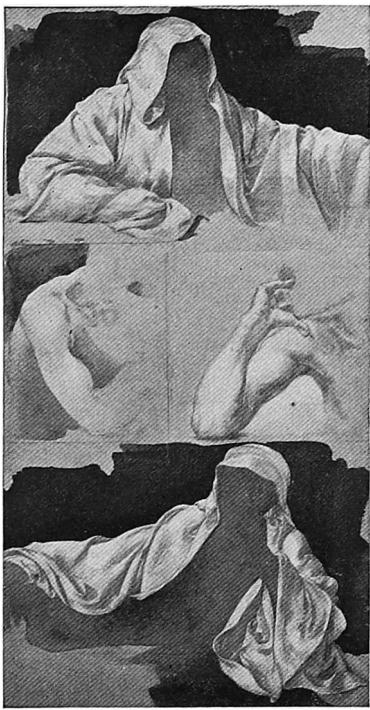
The picture which expresses something, which has a *raison d'être*, is generally evolved with as much thought and care as a writer bestows on a serious article or a story and by somewhat similar processes. In a picture, whatever its subject may be, the "unities" are imposed by the means of expression. A picture cannot well represent more than one idea, one place, or one instant of time. All

that the artist has to say must be concentrated into one single effect, and consequently all of his study must be in the direction of elimination from the multiplicity of suggestions which nature makes to him, the material for a picture.

As some writers are able to complete the composition of their articles in their minds before they begin to put their thoughts on paper, there are artists who are able to see their pictures finished before they begin to paint, but they are rare exceptions.



STUDY
By Wilhelm Leibl



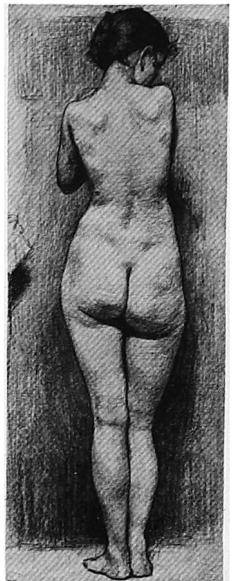
STUDIES OF DRAPERY
By Frank X. Leyendecker

From this point in the production of the picture there are various ways by which the artist may arrive at the completion of his work. He may either arrange his models in relation to the accessories as nearly as possible like his composition and paint directly from them, or he may "square up" or in some other manner transfer the lines of his composition to his canvas and proceed by painting portions of his picture directly from nature or from studies.

Making important changes in a picture after it is once commenced is not productive of so good results as a rapid execution preceded by mature preparation. It is for this reason that most artists who paint figure subjects make careful drawings of the various figures of their compositions, and many fragmentary studies of heads, hands, or other portions in which the expression of a pose or movement may play an

For any important pictures requiring arrangement or composition, as is the case of nearly all figure subjects, most artists make numerous studies. The title "Study" applied to paintings shown in exhibitions is nearly always a misnomer. Such works are chiefly the work of students or painters who have more technique than ideas to paint, and were not painted as a study for some thing more important.

When an artist has received his "inspiration," or found a motive and given the subject sufficient thought to have decided something of how it is to be treated, he generally makes a composition sketch, possibly several of them, before the arrangement of the picture is decided upon. These are almost always made "out of his head," without models, with only the memory of effects previously observed in nature to guide him.



NUDE STUDY
By Edgar Cameron

important part in the picture. Studies of drapery, of accessories, of architecture or landscape which may constitute the setting for the figures, are other important elements in the preparation of a picture.



PORTRAIT STUDY
By F. A. von Kaulbach

When animals are introduced into a picture many studies of them are necessary because of the great difficulty in securing a suitable pose or action, owing to their almost constant movement.

Facial expression also requires much study. There are models who have sufficient of an actor's ability to enter into the spirit of an

artist's conception and give him a pose or an expression which may be literally copied, but they are rare; and in order to secure exactly what he desires in this respect the artist often becomes his own model, with the aid of a mirror. The studies of facial expression shown here are parts of a series thus made by a young artist of Paris, who possessed considerable histrionic ability. They were published by him as a guide to artists and students.

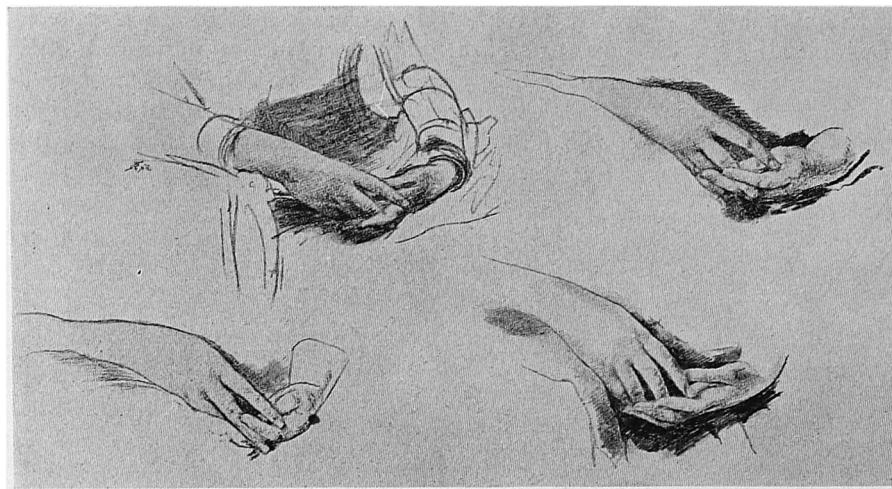
It has been frequently remarked that the technical qualities of the painting of some students is superior to that of many artists who are



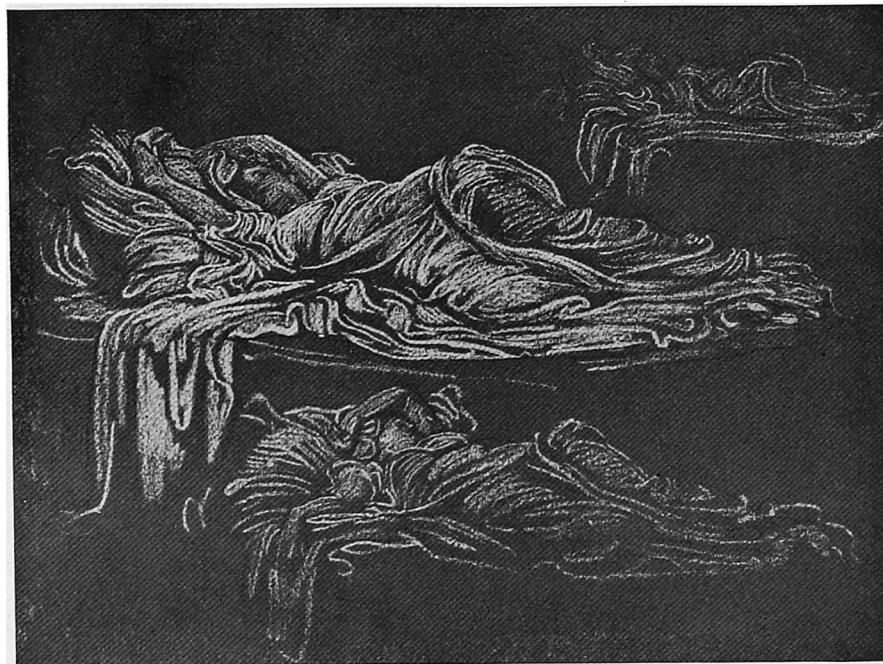
STUDY FOR A SICK MAN
By Jean Paul Laurens

accounted great masters, and yet their pictures are practically valueless except as examples of technique. The reason of this is that they have not learned to use their knowledge, and what is learned in an art school is but a small part of what an artist has to learn. Some masters, of whom Puvis de Chevannes is a striking example, have learned so well how to express their ideas that they dispense with technical elegance in their painting. Of Puvis de Chevannes it is sometimes wrongly held by immature critics that he was an incapable draughtsman.

Many artists, in order that the figures in their pictures may express more fully the sentiment of a pose, begin by making a careful drawing of the nude over which drapery or costume is afterward drawn from the draped or clothed model. There is preserved in the Louvre a



STUDIES OF HANDS
By F. A. von Kaulbach



STUDIES IN DRAPERY
By Sir Frederick Leighton

large unfinished picture by David, "Le Serment du jeu de Panme," in which all of the figures are carefully drawn in the nude and only the portrait heads are painted. It excites the risibility of most visitors to the gallery, but it is of interest to artist and students. Meissonier was so scrupulous in his drawing that he often modeled his



PORTRAIT STUDY
By Kasper Ritter

horses and sometimes his figures in wax from which to make his drawings.

In a subject in which there are numerous figures, animals, or objects of similar size, the element of correct perspective is of great importance, and the grouping together of maquettes, or small models in wax or clay, makes it possible to avoid those errors which creep into the work of some of the greatest artists. Sir Frederick Leighton frequently made use of the plan, and it is said that Detaille, in composing his battle scenes, arranges whole companies of pewter soldiers on a table on which the inequalities of the surface of the ground have been represented in various ways.

Maquettes and manikins are of great service in composing decorative subjects when it is desired to show figures in unusual positions

requiring violent foreshortening, as in flying, or in a perspective system such as is sometimes used in ceiling decoration, with a vanishing point in the air.

For the study of drapery they are also invaluable. An effect of flying movement may be given to drapery by laying it upon the floor and drawing it from above or by arranging it in suspension with strings, but a more effective model may be made of paper, which is sufficiently stiff to retain its folds long enough, without support, to permit it to be drawn. Its folds are sharper than those of cloth, but it has the advantage of



CHARACTER HEAD
By Leonardo da Vinci



STUDIES OF HEADS
By Fritz Roeber

more natural effects, and it is possible to find in tissue paper colors approaching almost any shade desired in a painting, or to tint or decorate it as one may wish with water-color.

Portrait painters frequently use large lay figures, upon which they place the costumes of their sitters, rarely for the purpose of making studies, but to serve as a substitute for the sitter in painting directly on the portrait. Other artists make use of the lay figure to make studies of elaborate costumes or uniforms.

In making studies of animal motion, many painters resort to the use of instantaneous photographs, with the result that they fre-

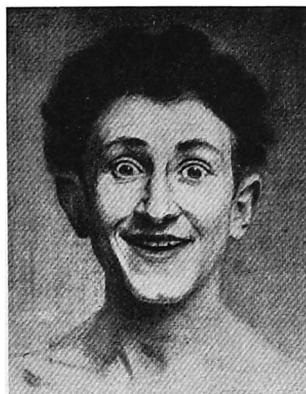


STUDIES OF TYPES
By J. F. Raffaelli

quently show movements too rapid to be observed by the human eye. In their efforts to avoid such solecisms, artists have resorted to various devices to study the motion of the animals they paint. Aimé Morot, who has painted some of the most spirited cavalry charges ever reproduced on canvas, was attached to the General Staff of the French army, and had all the horses and men he desired at his disposition. His favorite mode of study was to have horses ridden past him, and at a certain point he would give one quick glance at his models, close his eyes, and open them only when he had diverted his gaze to the white surface of the paper held in his lap on which he quickly jotted down the impression received. Meissonier had a track built, along which he had himself propelled as horses were ridden along a parallel course. Another excellent way for an artist to gain an appreciation of a horse's movement is to see and *feel* it at the same time by riding the animal along a wall in sunlight and observing its shadow.

It may be said that an artist never finds a model which corresponds exactly to his ideal, and he is obliged to make changes of form and expression in making his studies. Certain characteristics may be accentuated and others suppressed, while others which the model may not possess are supplied from memory, imagination, or from other models.

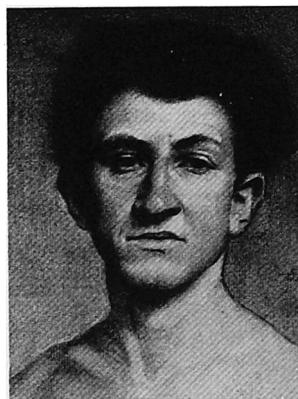
The ways of using studies when they are made are as various as the ways of making them. If a study is in the form of a drawing it may be copied directly in the picture, or it may be transferred either in its actual size by tracing or pouncing, or on a larger scale by "squaring up." In



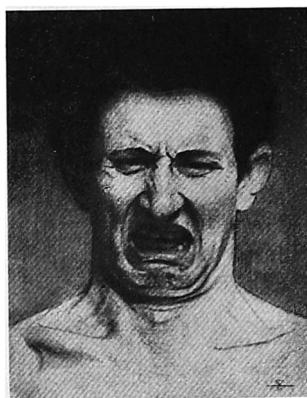
Mirth



Surprise



Contempt



Disgust



Rage

STUDIES OF FACIAL EXPRESSION
By M. Hayman



STUDIES OF TYPES
By J. F. Raffaelli

squaring up, lines are drawn over the drawing to form squares and corresponding squares of a different proportion are drawn on the canvas where the picture is to be made. All of these processes admit of a certain amount of refinement, correction, or simplification of the original study, and anything which gives an artist an opportunity to prolong his preparations and shorten the time of the actual painting of a picture is of great benefit, as the result will be more spontaneous, fresher, and more vigorous than if it is puttered over and shows traces of experiment.

The artist's studies are the ammunition with which he loads up for a final effective *coup*, which makes a hit or a miss, as his aim has been true or not.

That such studies are requisite for good work is the universal verdict of all who have essayed to teach the art of painting. "It is undoubtedly a splendid and desirable accomplishment to be able to design instantaneously any given subject," says Sir Joshua Reynolds in his Twelfth Discourse. "It is an excellence that I believe every artist would wish to possess; but unluckily, the manner in which this dexterity is acquired habituates the mind to be contented with first thoughts, without choice or selection. The judgment, after it has been long passive, by degrees loses its power of becoming active when exertion is necessary. Whoever, therefore, has this talent must in some measure undo what he had the habit of doing, or at least give a new turn to his mind. Great works which are to live and stand the criticism of posterity are not performed at a heat. A proportionable time is required for deliberation and circumspection. . . . However



STUDY FOR DECORATIVE FIGURE
By D'Elie Delaunay

making studies for a new work—studies in posture, in facial expression, in drapery, in suggested action. A considerable length of time elapsed, and the visitor again called upon the painter and found him still engaged in the work of making studies for the same composition. The painstaking, plodding

extraordinary it may appear, it is certainly true that the inventions of the *pittori improvisatori*, as they may be called, have—notwithstanding the common boast of their authors that all is spun from their own brain—very rarely anything that has in the least the air of originality. Their compositions are generally commonplace and uninteresting, without character or expression; like those flowery speeches that we sometimes hear, which impress no new ideas upon the mind."

It is said of a celebrated French painter, that a visitor called upon him one day and found him busily engaged



STUDY SQUARED FOR ENLARGEMENT
By Eugene Carman

methods of the painter provoked some exclamation of surprise from the caller. "There is no occasion for wonderment," returned the artist in justification of his multitude of studies. "This is the main part of painting."

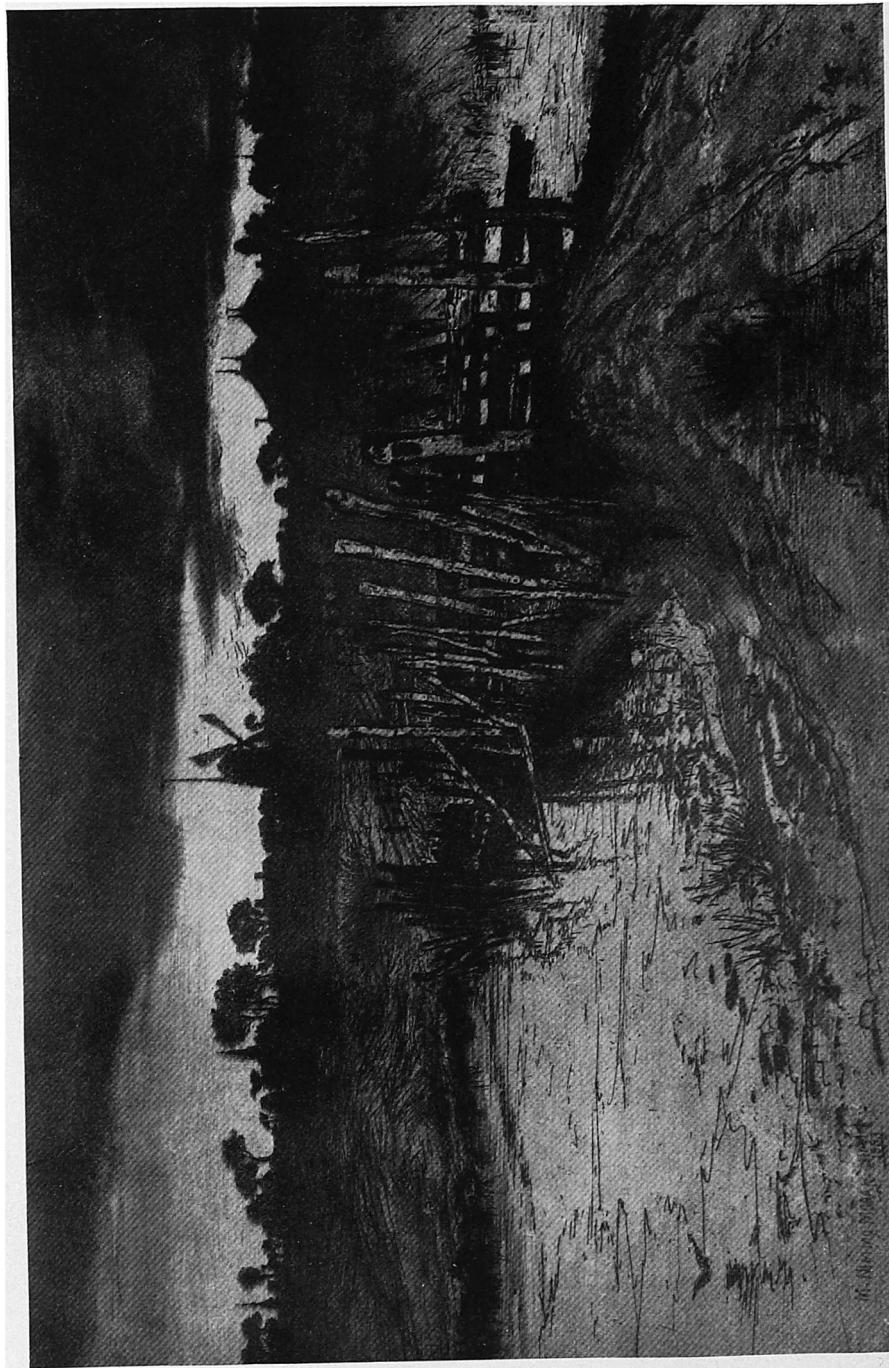
Illustrations such as those accompanying this article present no element of novelty to the practiced artist. There are few painters who have essayed creative work who have not well-filled portfolios of sketches of similar character and equal interest. To those, however, unfamiliar with the methods of the studio they give an insight more convincing than words could furnish into the way in which artists have produced the *disjecta membra*, so to speak, of their finished compositions. It would be interesting in the case of some noted picture to reproduce the finished work together with all the studies that entered into its composition.

EDGAR CAMERON.



STUDY FOR FIGURE
By Benjamin Constant

STUDY FOR MOUNTED SOLDIER
By Edgar Cameron



GALLERY OF ETCHINGS
Plate Sixteen



BETWEEN THE GLOAMING AND THE MURK
By Mrs. Mary Nimmo Moran